R E P O R T R E S U M E S

ED 010 810 24

DECISIONS, DECISIONS, A UNIT ON DEDUCTION. IT RINGS TRUE, A UNIT ON PLAUSIBILITY. RHETORIC CURRICULUM IV, TEACHER VERSION.

BY- KITZHABER, ALBERT R.
OREGON UNIV., EUGENE

REPORT NUMBER CRP-H-149-39
REPORT NUMBER BR-5-0366-39
EDRS PRICE MF-$0.09 HC-$1.80 45P.

DESCRIPTORS- *TEACHING GUIDES, INSTRUCTIONAL MATERIALS, *CURRICULUM GUIDES, *RHETORIC, *LOGICAL THINKING, LOGIC, ENGLISH, *COMPOSITION (LITERARY), GRADE 10, ENGLISH CURRICULUM, CURRICULUM RESEARCH, SECONDARY EDUCATION, EUGENE, PROJECT ENGLISH, NEW GRAMMAR

A TEACHER VERSION OF A CURRICULUM GUIDE ON RHETORICAL REASONING PROCESSES WAS DEVELOPED. THE GUIDE INCLUDED TWO UNITS INVOLVING DEDUCTION AND PLAUSIBILITY. DETAILED LESSONS AND EXERCISES DEALING WITH ASSUMPTIONS, PATTERNS OF DEDUCTIVE THINKING, FACTS, AND VALUE JUDGMENTS WERE INCLUDED IN THE UNIT ON DEDUCTION. IN THE UNIT ON PLAUSIBILITY, DETAILED DISCUSSIONS WERE MADE ON THE SUBSTANCE, STRUCTURE, STYLE, AND PURPOSE OF PROSE MODELS. SUGGESTED WRITING ASSIGNMENTS WERE ALSO GIVEN. THE STUDENT VERSION IS ED 010 809. RELATED REPORTS ARE ED 010 129 THROUGH ED 010 160 AND ED 010 803 THROUGH ED 010 832. (GD)

OREGON CURRICULUM STUDY CENTER

U. S. DEPARTMENT OF HEALTH, EDUCATION AND WELFARE
Office of Education
This document has been reproduced exactly as received from the person or organization originating it. Points of view or opinions stated do not necessarily represent official Office of Education position or policy.

DECISIONS, DECISIONS,
(A Unit on Deduction).

IT RINGS TRUE,
(A Unit on Plausibility).

Rhetoric Curriculum IV,
Teacher Version.

The project reported herein was supported through the Cooperative Research Program of the Office of Education, U. S. Department of Health, Education, and Welfare.

OREGON CURRICULUM STUDY CENTER

DECISIONS, DECISIONS

(A Unit on Deductive Reasoning)

Rhetoric Curriculum IV

Teacher Version

PURPOSE OF THE UNIT

In the ninth grade students were introduced to the study of the reasoning processes that underlie all utterance. They examined the principles of generalization, qualification, and support as basic concepts for dealing responsibly with ideas. In the first unit of the tenth grade they reviewed these principles, and in the second unit progressed to a study of more complex comparison than the lessons heretofore have required--analogy and metaphor. These concepts prepared for the exploration of deductive thinking processes which are fundamental to the drawing of sensible inferences from related premises. Deduction is an essential form of thinking already familiar to students in its practical applications. A normally intelligent student must have been making deductions since very early in his experience--as soon as he could say to himself "Mother gets angry if I don't come when she calls me, and she is calling me now; I'd better go." He enlarged upon this simple reasoning pattern as he worked with more and more complex premises. In the work on generalization and on metaphor-analogy he began to examine his thought processes as such; at this point in his development he should be able to recognize what he is doing when he arrives at a conclusion by putting premises together. He should also be able to recognize some of the problems that may arise in the process to lead him astray in his conclusions.

The terminology in this unit has been kept as simple as possible. The discussions of theory do not bother the student with the technical terms syllogism or enthymeme; instead they use only the simple term reasoning pattern. The student is given the words assumption and premise, but the premises are called first and second, not major and minor.

Lesson 1: Assumptions

The unit opens with a discussion lesson in which the students are given a problem to solve by arriving at a decision. They are asked to suppose that the governor has decided to honor the Most Useful Citizens of their community, and they are the group designated to make the final selection of three citizens to be honored. The decision depends on the assumptions students make about what kind of service is most useful to society. The lesson is intended to help them recognize the assumptions they are making.

The discussion is designed to draw every member of the class into direct participation through a Symposium and discussion. The time limit recommended in the Student Version for symposium presentations is two or three minutes; if time permits, the speeches might be longer, but the class hour should allow for discussion after the speeches have been presented.

To increase the efficiency of the discussion, the class might consider the mechanics of conducting a symposium. The Student Version

suggests questions about the function of the chairman and the duties of the participants. The class will probably decide that the speakers and the chairman should sit facing the class. The duties of the chairman are not complicated in this type of discussion; his chief obligation is to introduce the subject, to recognize speakers, and to sum up briefly at the conclusion of the speeches. The speakers may either be called upon or ask for recognition in turn; the procedure should be agreed upon ahead of time. Probably a time-keeper will be needed to insure that no speaker usurps more than his share of the time. If time cards are available, they usually help speakers gauge the time throughout the speech. Whatever system is used, the speaker should have a warning signal at least a minute before his time is up so that he can conclude his remarks without having to cut them off abruptly. Time should be reserved at the end of the discussion for members of the class to ask questions of the speakers if they wish. The chairman should recognize the questioners, and should keep each question from demanding an undue amount of time or developing into an argument. The chairman may need to rephrase unclear questions.

The responsibilities of the speakers are of course to respect the time limits, to select a clear point of view and support it, and to talk about the nominee assigned to him, not about others of the ten. He may favor the selection of the candidate he discusses, or oppose it, or be undecided; but whatever position he takes, he should give his reasons. The responsibilities of the listeners include courteous attention to the speaker and active interest in the problem to be decided. In the question period, students who raise questions should indicate which speaker they are asking the question of and they should state it as clearly as possible.

One or two members of the class may be appointed to evaluate the symposium and the question period if the teacher thinks student critiques would be helpful. The comments should be concentrated on presentation of subject matter and on the helpfulness of the questions raised.

After the symposium, the class should stop and consider the points of view expressed, and each member of the class should review his own opinions on the recommendations of the speakers. At this point the students can become aware of the assumptions from which they are reasoning. Whether the speakers agreed or disagreed, the class should be able to identify the principles on which the choices were recommended. If the first speaker, for example, thought Mrs. Brown should be selected, he was assuming that helping young people was one of the most important kinds of useful community service. If the fourth speaker thought that the musician should not be chosen he was assuming that contributions to music were less important than some other kinds of service. As a means of enabling each student to review his own assumptions, the class may be able to compile a partial list of assumptions the speakers seemed to be making.

After this analysis, another group of students may advance the problem toward a decision by presenting a panel discussion. In this type of

discussion the participants do not make prepared speeches but converse about the possible choices and try to arrive at agreement about the selections to be recommended to the class. Again the participants and the chairman should sit facing the class, and no fixed order of speaking is set; contributions are volunteered. The chairman should recognize each speaker by name and preside over the discussion so that it moves along smoothly. The duties of the chairman are more complicated than in the symposium; the problems are usually to draw out the shy participant, prevent the aggressive speaker from monopolizing the discussion, and pose questions whenever necessary to keep the discussion moving or guide it back to the subject if it seems to be digressing. The chairman may need to summarize at intervals to keep the class aware of progress or of points agreed upon. When the panel has arrived at a decision, the chairman should sum up and open the question for a class vote.

Finally, the entire class should vote on the three Most Useful Citizens. The student directions suggest that the chairman may read the names in order and take a vote by raised hands on each; each student votes for three people. If any nominee shows a clear majority, he may be considered chosen, and the voting may continue till three candidates are selected.

ASSIGNMENT FOR WRITING

The writing assignment gives each member of the class an opportunity to agree or disagree with the choice of the majority. In his paper the student should make his opinion clear, and should explain the assumptions on which he is working. He will need to show why his assumptions seem valid to him and he should give all his reasons for agreeing or disagreeing with the class decision. He may support the class selections, or present a minority report. If time permits, the papers (or some of them) may be read aloud. From this lesson the class should see that people may work from different assumptions, and that group decisions usually require some adjustment of beliefs in the interest of concerted action.

Lesson 2: Patterns of Deductive Thinking

This lesson is intended to acquaint students with four basic patterns of deductive reasoning, presented in simplified form and explained with examples at a level the students can comprehend. The four patterns are 1) principle-instance, 2) analogy, 3) alternatives, and 4) cause-effect. These patterns should not be regarded as an exhaustive treatment of the deductive processes; they provide only an elementary approach to the complex problem of deduction through some of the patterns that are most frequently used and are most easily understandable to students.

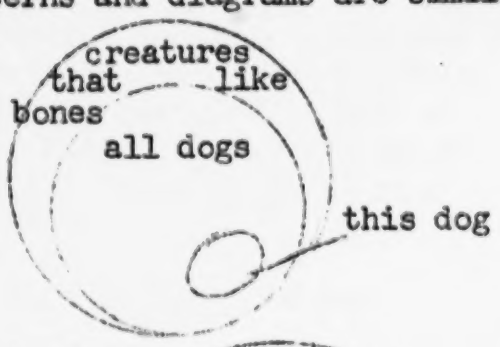
I

The first reasoning pattern, which the class has already used, is that of principle-instance. The first premise states a general principle

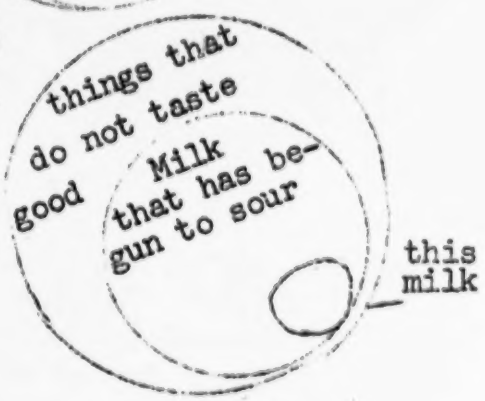
and the second premise states a particular instance that fits the principle. The first three examples demonstrate different grammatical ways of stating a general premise: all the members of the class (A) means everybody in the class, excluding nobody. Each member of the class (B) is another way of saying the same thing, as is any member of the class (C). The second premise is identical in the examples and states a particular instance related to the generalization in the first premise. The conclusion in each example draws an inference about the instance--concludes, in fact, that what is true of the principle is true of the instance. The class should agree that if the premises are true in these examples, the conclusion is true. If the students write out these excerpts, they should be cautioned to use a separate sheet. They should not write in the unit itself.

The concept of sets can be useful for students, since they work with sets in mathematics as well as in transformational grammar. Probably the circle diagrams are more effective if the class sees them drawn. The Student Version includes one diagram of example A, but the class might gain from watching you draw the circles for C and deciding as the diagram progresses where the smaller circles should be placed. If the diagrams prove effective, the students may work out the patterns in the four numbered statements that follow the examples. The directions ask them to find the premises and the conclusion, and the diagrams may be helpful. Or the students may set up the patterns in three statements like those in examples A, B, and C. Sentence 2 is like these patterns, though the first premise has to be supplied, and the conclusion is stated first. In the other three, patterns and diagrams are similar:

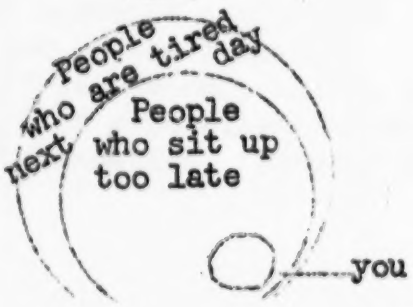
1. All dogs like bones.
   He is a dog.
   Therefore, he likes bones.



2. All milk that has begun to sour does not taste good.
   That milk has begun to sour.
   Therefore, it will not taste good.



3. All people who sit up too late will be tired the next day.
   You are sitting up too late.
   Therefore, you will be tired tomorrow.
   (or, Sitting up too late always makes people tired the next day.)



The first premise may be stated in other ways; the point is that it sets forth a general principle to which the instance in the second premise relates.

The student is next guided to examine the principle-instance pattern in which the first premise is qualified. He has worked with unqualified generalizations (all dogs like bones); now he should see what happens to the pattern when the first premise is not a universal statement. If the premise reads: Some members of the class are sophomores, John may or may not be a sophomore, even though he is in the class. If the premise reads: Most of the members of the class are sophomores, the sophomore proportion of the class is increased and with it the likelihood of John's being in that proportion. The conclusion "John is probably a sophomore" might be justified. If, however, the premise reads: Very few of the class are sophomores, the likelihood is decreased and the conclusion can be no stronger than "John may be a sophomore," and further qualifiers might well be used to suggest strong doubt of the possibility. The point is that the conclusion must reflect the degree of qualification of the premises. It must not go beyond the assumptions set forth. The students may be reminded of the grammatical possibilities for stating qualifications--in the determiner of the subject NP, in adjective or adverb modifiers, in the auxiliaries of the verb.

The examples given in this discussion should present no problems. In the first three the student is asked only to supply the conclusion, and the problem is relatively simple--to qualify the conclusion sufficiently. It may be useful to point out that in 1 the qualification is most easily added to the subject NP with a modifier; in 2 and 3 it probably must be expressed in an adverb or in the verb. The three examples presented in ordinary sentences are designed to let the student identify the premises and the conclusion when they are not ordered for him. Each of the sentences omits the first premise, and in each example the first premise would be a qualified statement:

1. Camping trips are likely to be more pleasant in good weather.
2. Most Irishmen are Catholics.
3. Dresses on half-price sale are likely to be damaged, or:
   Damaged dresses are frequently put on half-price sale.

Problems in the Reasoning Pattern

The problems in these reasoning patterns occur in the premises themselves or in the relation between the premises. The first set of examples--six sentences--illustrates the problem of unsound or ridiculous first premises: if the statement of principle is not acceptable, the conclusion is likely to be rejected. The first sentence states the first premise (all sophomores are show-offs), but in the following sentences the student must supply it. In the first, second, third, and fifth sentences the first premise is an unqualified generalization that is ridiculous in the light of widely accepted information. Nobody--at

least no sophomore--would cheerfully accept the premise that all sophomores are show-offs, and any conclusion deriving from that premise should be viewed with suspicion by a self-respecting sophomore (or friend). The other three are equally dubious.

The student should derive at least one principle for evaluating a conclusion in a reasoning pattern:

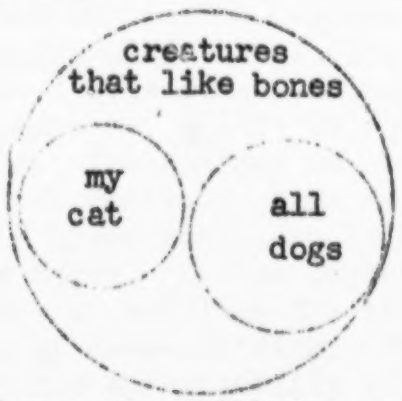
Both the first and the second premise must be acceptable.

The class may also gain from refining the statement further to specify the requirements of an acceptable premise:

a. It must be properly qualified.
b. It must not violate generally accepted facts.
c. If it is a matter of opinion, the opinion must be supportable.

These examples have all dealt with problems in the premises. The next four sentences illustrate the problems of relationship between premises that can invalidate the conclusion. Relationships are sometimes difficult to see, and the problems they pose can be complicated and perplexing.

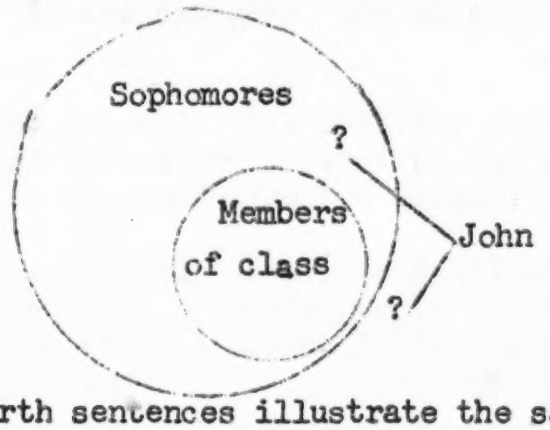
In the first example, the problem lies in the relation between the statements, "All dogs like bones" and "My cat likes bones." In the first premise the subject NP all dogs names a set; the VP like bones makes a statement about the set all dogs; it places the dogs set in a larger set of "creatures that like bones." The second premise relates only to the VP, not to dogs, the subject NP. In other words, it places my cat in the larger set of creatures who like bones, but not in the smaller set of all dogs.



If the first premise read: "All dogs and only dogs like bones," then the relation of the premises would be sound, for the two sets would be equal, and anything that belonged to one would belong to the other. The conclusion would still be faulty, however, this time because of an untrue first premise. Any reasoning pattern that results in the conclusion that a cat is a dog rests either on faulty premises or on premises that are improperly related.

In the second sentence, the second premise relates to the subject

NP, but it removes the instance (John) from the NP set (members of the class). It does not, however, exclude John from the larger set of sophomores. Nor does it put him in the sophomores set. Unless the first premise read: Only the members of this class are sophomores, or: All the sophomores are members of this class, the second premise could not exclude John from the sophomores set.



The third and fourth sentences illustrate the same problem.

II

A second type of reasoning pattern is the analogy, which is based on comparison. These patterns are relatively simple; the chief problems occur in the second premise, where the analogy is stated, because the question in analogy reasoning is whether the things compared are nearly enough alike to justify the conclusion. The acceptability of the first premise is important, as in any reasoning pattern, but the problems of relationship lie chiefly in the analogy itself.

Examples A and B should cause students no difficulty. The analogy is stated in the second premise, and they should understand that the acceptability of the conclusion depends on the acceptability of the premises. The two examples that follow are intended to offer a chance to evaluate premises. The first analogy was famous during Franklin D. Roosevelt's 1940 campaign, but it is equally applicable to any period of unrest or crisis. The analogy can be challenged as it was in 1940 by objection to both premises. Some voters, particularly of the party not in power, might argue that even in midstream it might be wise to change to a better horse. Or the objection might be made that the state of the country is not like the troubles of a horseman swimming a stream; the analogy shows nothing. The acceptability of the conclusion depends heavily on the acceptability of the premises, and no positive pronouncement can be made for all people.

The second example should lead students to a more easily determined judgment. If they do not find the second premise faulty, the analogy inaccurate, and the conclusion indefensible, we clearly have some spade work to do on fundamental ethical concepts.

EXERCISES: Problems in Reasoning

Exercise 1 may be used as a brief writing exercise or a class discussion. It is intended to summarize and emphasize a point already made--that in ordinary writing a reasoning pattern often appears in abbreviated form; and therefore supplying the parts not given is one way to guard against faulty reasoning. In the examples, the missing parts are not difficult to add:

a. First premise omitted: The maturity required for competent voting and the maturity required for competent fighting develop at the same time. (dubious)

b. First premise omitted: Everyone (all) who take French 3 have passed French 2; or, Only people who have passed French 2 are allowed to take French 3. (probably sound, but not certain)

c. First premise omitted: All teachers know all the answers. (ridiculous)

d. First premise omitted: All football players are too stupid to get 100 in that test honestly. (ridiculous)

Exercise 2 also may be written, but probably would be more effective as class discussion. The four examples permit students to consider the problem of negative reasoning. In A, the question is not whether the world is flat; it is whether anyone believes that the world is flat. Most people, of course, accept the concept of the universe described by scientists, but there is a small though determined group of people in one of the Midwest states who have organized a society for believers in a flat world. The existence of even a small group demonstrates the danger in drawing conclusions from negative evidence, particularly an unqualified conclusion.

Example B is almost equally risky, for predictions about the future based on past evidence are suspect. Students in the atomic age are perhaps less susceptible than their parents' generation was to the assumption that what has never been done probably cannot be done. Assuming that nothing is impossible might be risky too; but if a prediction is impossible it is impossible on stronger grounds than the fact that it has never been done.

Example C is a familiar type of reasoning based on a dubious first premise and unsound in its conclusion even if the premise is true. The fact that nobody else follows a course of action proves nothing about the wisdom of the action.

Example D is a combination of the prediction principle of B and the wisdom principle of C; it assumes that what has not happened in the past is assured of not happening in the future and concludes that future effort should not be necessary.

III

A fourth reasoning pattern is that of cause-effect. This reasoning process is used in any attempt to determine the causes or consequences of actions; it is important because recognizing the relationship between actions, causes, and effects enables people to choose courses of action more intelligently. The examples for the class to discuss are intended to point out various hazards in cause-effect reasoning that may lead to faulty conclusions. In considering hypothetical instances, it is important to remember that "answers" cannot be absolute; all the student is asked to do is weigh the possibilities.

1. The problem in the first example is the probable cause of the sudden indigestion of students who ate in the same restaurant. Since the only item <u>all</u> the students had eaten was tuna, the likelihood is greatest that the tuna caused the trouble. In determining causes, the first step is to look for an element common to all instances. If there is only one, it is the most likely cause. If the matter of the indisposed students became serious enough to demand investigation, questions might be raised about what each one had eaten or drunk earlier in the day, and possibly other items on the menu, such as the fruit salad, should be examined. One student who became ill had not eaten fruit salad, but one student might conceivably have been ill from other causes. Any investigation should seek the common denominator--a factor, like the tuna, traceable in each instance, and if possible, absent in instances that did not show the result.

2. The added information about the student Mike, who did not eat tuna but did eat fruit salad and did not become nauseated adds to the likelihood that the tuna was the cause. This information seems to eliminate fruit salad as the cause since Mike ate it without ill effect. The students should see that if two causes are possible and one can be eliminated, the likelihood of the other cause is increased. Also, the absence of the result in instances where the probable cause did not operate increases the likelihood that the cause has been identified.

3. The example of Paul and his colorful explanation for not turning in a theme when it was due is intended to suggest that the simplest cause is usually the most probable. Fantastic things do happen, but only infrequently--or they would not be fantastic.

4. The fourth example, based on <u>Huck Finn</u>, is intended to warn students against the <u>post hoc</u> fallacy--reasoning that because one event precedes another, the first causes the second. The student who decided that Huck Finn ran away because Jim had persuaded him, and the student who thought he went because he had become wealthy, were both misled by the time sequence. If Huck and Jim ran away at the same time, Huck might just as logically have persuaded Jim; persuasion by either one is not established by coincident times. Nor is the wealth theory tenable without more evidence of relationship; the bare fact that wealth preceded the running away is not sufficient evidence of cause.

5. The quotation from Huck Finn illustrates a frequent problem of reasoning--rationalizing. Huck and Jim are substituting more respectable causes of their actions than the true causes; they are persuading themselves that their motives were commendable. Huck has clearly come by his ability to make the worse appear the better reason from the teachings of his Pap, who managed to believe that his motives for stealing chickens derived from the desire to do good deeds that would never be forgotten. Huck and Jim manipulate their cause-effect reasoning to convince themselves that they are following the honored practice of compromise which protects the rights of opponents by agreements on concessions from each side. They have made one leap into rationalizing when they decide that they are "borrowing" and not stealing. The "concession" is a pretense that they are dealing fairly with the owners of the melons they are pilfering, who of course are not represented at the compromise session.

6. The sixth example is intended to point out that if two causes or promised results are contradictory, both cannot be true.

ASSIGNMENT FOR WRITING

The student has now examined three kinds of reasoning patterns and some of the problems that can arise from each. The emphasis throughout has been on the importance of evaluating the assumptions or premises and examining the relationship between them. The student should now be able to study the patterns himself and observe how they operate in speaking and writing. This assignment gives the students an opportunity to observe reasoning patterns used in Julius Caesar, in instances where Shakespeare's characters were making decisions. The assignment should provide insight into the reasoning that led to action in the play. The student is given a list of quotations from the play, each setting forth an example of reasoning. The student is asked to look first for the premises and the conclusion and to supply any that are missing.

Preparation for Writing

Each student should choose one of the quotations and study the reasoning carefully to see whether the speakers are reaching justifiable conclusions based on acceptable premises. The pattern he chooses he should write out completely. He may need a little help, though the quotations are chosen to provide examples at various levels of difficulty. The analogies should be fairly easy, and 2 and 3 in the series of principle-instance examples are fairly simple. The paper is to be an explanation of why the conclusion is or is not justified.

Writing the Paper

The class should be reminded that the premises are important; if they are not acceptable, the entire pattern is in question. The student should support his opinion with reasons and examples. He should proofread his paper carefully for mechanical errors, and if he uses quotations

from the play as supporting evidence, this is a good opportunity for him to gain some experience with quoting accurately and checking his quotes carefully against the text. If time permits, class discussion of the papers, or a selected portion of the papers, is always useful.

Lesson 2: Facts

Now that the students have examined assumptions and the kinds of conclusions that naturally follow from their assumptions, they should be ready to investigate the kinds of decisions people make through reasoning. The next three lessons will examine three types of problems--decisions of fact, decisions of value and value-judgment, and decisions of policy.

Lesson 3 tries to show the student how he can use deduction in questions of fact. It also cautions him about what he cannot reasonably deduce. The introduction starts on a note of caution to warn the student away from needless argument about facts that can be checked, and to suggest that many decisions combine fact and judgment. The first set of questions leads into a discussion of the kinds of problems that can be solved by deductions made from factual evidence and the kinds of problems that require other forms of reasoning for a sound conclusion.

1. Students should recognize that since the law defines first degree murder most members of the jury would accept the first assumption.

2. If the second statement is an instance of the first, the third statement must be the conclusion.

3. The district attorney will have four main problems. He must show: 1) that Mr. Y was murdered; 2) that Madam X killed Mr. Y; 3) that she was of sound mind when she did the killing, and 4) that she did it with malice aforethought.

4. Like the district attorney, the defense attorney must investigate the second premise and in some way show that it is not an instance of the first premise. You might call the attention of the class to the disagreement among psychologists about what constitutes a sound mind, and to the difficulty of proving a malicious intent.

5. The statement might be established factually if the defense attorney had unlimited resources and access to all information.

6. Since what constitutes a sound mind or malice aforethought is a matter of degree, this decision would ultimately rest on the judgment of the jury, influenced, perhaps, by the testimony of experts.

I

This section is devoted to examining some of the problems in draw-

ing conclusions about questions of fact, particularly the danger of misinterpreting facts or jumping to conclusions about them. The students are first given a short excerpt from the Sherlock Holmes story, "The Speckled Band," in which the detective displays his powers of instantaneous deduction. The class should be able to examine the passage critically and judge the logic with some proficiency. They should see, for example, that mud might possibly have gotten on the jacket sleeve some other way. Also, the writer of the story makes the woman do something highly unlikely when she goes to the detective's office still clutching the train ticket in her hand.

Although detective fiction is not enjoying the popularity it did several years ago, there may be enough mystery story addicts in the class to enjoy discussing the detection methods in such stories in the light of logical reasoning. Some students will doubtless be familiar with the Perry Mason TV series, and some may recall the Nancy Drew kind of youth books that do violence to logic.

An even more familiar type of conclusion theoretically based on fact should be identifiable in the advertisements provided the students for study. They should see that there are virtually no facts at all in the first ad, and that the sparse facts in the second ad are clearly not the grounds on which the conclusion is to be based. Both ads purport to be factual, but they actually depend on insinuation.

EXERCISE

The exercise requires students to bring to class an advertisement that asks for a conclusion, and to be prepared to explain to the rest of the class whether the conclusion is justified. This may be treated as an informal speaking assignment.

In the next selection, Benchley makes an indirect attack on confused thinking. Before the class discusses this selection it may be well to review the material on the use of negative evidence in deduction.

QUESTIONS FOR DISCUSSION

Substance

1. Benchley says that he wants to tell a story to refute Professor Bouvier's contention about insects--that one must be careful not to credit them with too much reasoning power.

2. Assigning human characteristics to wasps apparently makes the story of the wasp's thinking power more acceptable.

3. Errors in causal reasoning include:

They couldn't get the wasp to eat or drink because it was shy.
They called it Miriam because it was a female.
Benchley tripped over a mine of diamonds (not because he had been fooling around with some gin and other chemicals)

4. The really telling error in reasoning occurs in paragraph 5. According to Benchley,

   Any creature that has reasoning power will not attempt to do what it obviously cannot do.
   The wasp did not attempt to rearrange the cards.
   Therefore the wasp had been able to reason that it could not arrange the cards.

   The students should recognize that an inference drawn from two negative premises proves nothing.

5. Actually, Benchley has fallen into exactly the error the Professor was warning against. He is assuming intelligence in the wasp when it seems to behave in an intelligent way. He seems to be proving the Professor's point, but he may also be poking fun at the laboring of an obvious point.

Structure

1. The order in the selection is chronological.

2. The mention of the treatise allows Benchley to spoof the book. It parallels the Professor's "study."

3. Both Benchley and the wasp went to bed crying.

4. The opening and close of the article are closely related and help the unity of the selection. Ostensibly Benchley is stating at the end the solution to the problem posed at the beginning; actually he is proving the Professor's point.

Style

1. The students should have no trouble recognizing the humor. Benchley is writing in his usual vein of bumbling-little-man comedy, in this article enhanced by triumphant inaccurateness.

2. Examples of incongruity for humor include calling the wasp "Pudge," a most inappropriate name, making the wasp thirteen or fourteen years old, and having the wasp cry. The last line of paragraph 2 is an example of understatement, as is "gin and other chemicals." The whole piece is oversimplification. Why should he need to prove that the wasp could reason because it did not pick up the cards, if he could really prove any of the other qualities he attributes to the wasp?

3. Benchley's careful inclusion of details, his treatise, his cards, all seem to give his article an air of authority. He seems to qualify by using if, looked, and one of the ways. The qualifications are not exact, either; they sound judicious until examined closely.

OPTIONAL WRITING ASSIGNMENT

This assignment should give the students an opportunity to work creatively within a framework that poses some limitations. The items in the list provide a starting point for reasoning about human motives. The assumptions they make can be pointed out in discussion of the papers, and the class may enjoy considering the reasoning in the stories.

Lesson 4: Value Judgments

The purpose of this lesson is to acquaint the student with the kind of reasoning necessary for reaching decisions in questions of value judgment. The opening lesson in the unit gave the class some understanding of the kind of problems encountered in these questions. The selection by Joseph Wood Krutch provides a different approach because it questions the values apparently accepted by society, and should stimulate the students to reexamine the values Krutch points out. In decisions about values the individual must think through his standards, his criteria for judging what is good, what is wise, and what is essential. Since the first lesson asked the students to evaluate people, or the kinds of service people rendered to the community, the students may need help to see the relationship to this lesson. Here the evaluation is not of people performing service, but of society itself--that is to say, attitudes in society that underlie actions.

QUESTIONS FOR DISCUSSION

Substance

1. Some science teachers and laboratory physiologists seem to Krutch to be reasoning that, if students do not think of animals as pets, causing the animals to suffer does not hurt the students. Actually, it might well develop the callousness Krutch deplores. Other teachers seem to believe that anything that fascinates the students is justified and that they can believe only what they see. The overall assumption to which Krutch takes exception is that anything done in the name of science is justified.

2. Krutch is of course attacking this reasoning.

   A. Darwin and Huxley are good authority for the needs of science. Using their strong statements supports Krutch's point effectively.

   B. It is the duty of society of prevent cruelty to animals in laboratory experiments by requiring that the workers proceed

from no motive except necessary scientific research. Some such premise is necessary to make the conclusion valid. Krutch does not state the premise precisely, but it is implied in his reasoning.

C. The pattern here is analogy, and the premise would have to draw the comparison.

D. The evidence from the four English fellows is very effective. That four such prominent men not only accepted the policy for themselves but supported the move to establish a similar law in America is the best possible authority for Krutch's argument.

E. Krutch insists that any experimentor should be able and should be required to show that he could learn something important or necessary enough to provide an excuse for the cruelty.

3. Krutch is opposed only to needless or calloused experiments that inflict suffering on animals on the grounds that needless cruelty not only hurts the animal but harms the human who performs it.

4. Krutch thinks the values that seem to have changed actually have only changed form. The former acceptance of cruelty to animals for entertainment has been ruled out by law, and we call the change progress; however, cruelty to animals is not much different if it is believed justified by science. Men now do not consider religion important enough to justify cruelty, but they do consider science important enough.

5. Krutch condemns the attitude that science is important enough to justify unnecessary cruelty, and he deplores the callousness that such an attitude breeds. He objects to cruelty, particularly the rationalized forms.

Structure

1. Paragraphs 1 and 2 are related by the starvation-of-a-lion idea; the repeated word lion is the first specific link, and starvation recurs throughout the paragraph.

2. The final sentence repeats the central idea.

Style

1. The first paragraph is intended to shock the reader. Krutch takes advantage of the shock in the second paragraph when he shows that torturing rats and mice in scientific experiments is not so very different from Dali's example; yet whereas we are repelled by the first instance, we accept the second as natural.

2. The two situations are not supposed to be exactly alike, since the rats and mice are used for purposed of education. The effect on the animals is the same, and the increasing callousness in people is much the same.

3. Krutch puts the word educational in quotes because he does not believe that the experiments are really educational; they become a perverse form of pleasure.

4. The quotation from "The Ancient Mariner" reminds the reader that students are taught in literature to condemn needless killing. The tone of the refutation is ironic; a bright student would realize that the values people subscribe to are inconsistent with what he can observe. The use of the word critters carries on the irony. The English teacher is stressing the value of all life while the biology teacher is stressing exactly the opposite--critters are expendable.

5. The use of of course and but in paragraph 4 and perhaps in paragraph 10 reinforces Krutch's contention that because science has become powerful, scientists believe that they should have no restrictions. The restrictions on cruelty exist in theory but do not always operate in practice.

ASSIGNMENT FOR WRITING

The writing assignment is intended to allow the student to reason about values. The subject matter is within his range; he is asked to evaluate a school or family activity, explain why it is valuable or important, and show how it reflects commendable attitudes. If he prefers, he may object to the activity he selects as reflecting attitudes not to be approved by people. In either case, he should review his assumptions as he plans his paper, and he should give his reasons.

Since questions of value and questions of policy are closely related, the student is led into a brief discussion of Krutch's essay as suggesting a policy because of the values he has defined. Krutch does not directly advocate a policy, but he clearly thinks some restriction should be put on cruel experiments. His attention to values points out the bad effects of the present procedures.

Students can learn from transforming Krutch's thesis into if-then sentences. They should be able to see at once that policy questions must deal with consequences. If a wise policy is followed, then the results are desirable; if it is not followed, or if a bad policy is followed, the results are undesirable.

OPTIONAL WRITING ASSIGNMENT

The optional assignment builds on value questions to allow the

student to advocate a policy. If time permits,the class may profit from converting, or enlarging, the paper on values into a statement of the policy they believe should be adopted. The work with <u>if</u>-<u>then</u> sentences should show them that they must explain the advantages or disadvantages that may result from the policy, though they may not want to use the <u>if</u>-<u>then</u> structure in explaining their reasons.

OREGON CURRICULUM STUDY CENTER

IT RINGS TRUE

(A Unit on Plausibility)

Rhetoric Curriculum IV

Teacher Version

NOTE

You will notice that pages 11-12 are missing in this unit. They contained Lesson 2, in which we had planned to use a short quotation from Thornton Wilder's The Ides of March. Mr. Wilder has refused to allow his work to be quoted; therefore, since this unit had already been mimeographed, and since there was not time enough to do the whole unit over again, we have simply left out tne section in question.

OVERVIEW

In the preceding unit, students have learned some basic principles of sound reasoning; they have seen that conclusions can be justified only if they rest upon acceptable premises. In some kinds of writing, however, the author wants to proceed from an impossible premise which he asks the reader to accept for the moment as if it were true, for purposes of humor or imaginative exploration of an idea. He sets up a kind of hypothesis and asks If this were true, what would happen? Science fiction is an obvious example; in order to tell a story, the author must use impossible assumptions, and many other kinds of fiction employ the same principle. Humorous writing, too, is frequently based on following impossible premises. But when the author asks the reader to suppose that an impossible premise is true, he still must make what follows seem likely; if he bases his story, for example, on the hypothesis that people can move around on the moon, he must still make the reader believe that the events he describes could happen; they must be true to the actions of people as we can observe them in real life. This is the principle of plausibility. The accepted laws of science may be suspended, but not the accepted laws of human behavior.

In this unit the student explores various kinds of writing based on the principles of plausibility and is given the opportunity to try his hand at imaginitive writing in which his problem is to maintain credibility within the framework of an imagined or an impossible situation. The unit closes the year's work with a study of somewhat lighter materials than he has formerly worked with and allows him to exercise the powers of his imagination.

How then does an author give the ring of truth to his writing? Even in the realm of the fanciful, plausibility is of necessity an element in all good speaking and writing. This quality is achieved in a variety of ways, some subtle, some obvious, most of them easily understood by a student on this level, most of them, in fact, rhetorical principles he has already learned in units previously studied in this curriculum.

When an author writes of the period in which he and his readers live, it may not be difficult for him to achieve an air of plausibility because both he and his readers know that the authenticity of his material can be checked. When, however, the author chooses to recreate the past or to forecast the future, the fact that his ideas may be entirely unfamiliar to his readers will probably make his methods of expansion and support subject to closer scrutiny.

The models in these lessons have been chosen with this point in mind. Of the six presented for study, three recreate the past and three are projections of a possible future. The two selections from Marchette Chute's Shakespeare of London illustrate the responsibility of an author to the reader in making certain that what is being presented is as near the truth as the author is able to make it. They also illustrate the way in which richness of detail can--as Chute herself put it in her introduction to the book--build a "mosaic" of the times easy for the reader to envision. The excerpt from Thornton Wilder's The Ides of March illustrates the power of the first person statement in the form of letters to sound the authentic note. (It should

also provide another interpretation of the character of Julius Caesar for a class already familiar with Shakespeare's interpretation.)

Within the framework of the short story, "The Portable Phonograph," Walter Van Tilburg Clark develops a thesis concerning the nature of man and how his nature may affect his future on this planet. Here again, much that is familar to the reader is brought into the foreground to prepare him for accepting the fact that man has brought himself to this pass, the end of civilization.

In contrast to the somber quality of "The Portable Phonograph" are two lighter selections, "The Reading Machine" and "Shunpiking on the Moon," both satirical interpretations of current trends. You may decide that for your particular class, one or the other of these is the better to use if you do not wish to use both. These models have been placed at the end of the unit because--being journalistic in style and light in tone--they may serve to germinate ideas for the kind of writing suggested in the final writing assignment. Other students with a more sober turn of mind may still, of course, look for inspiration in "The Portable Phonograph."

Three exercises and three assignments in writing grow out of a study of the models. The assignments do not demand research, and the students are free to concentrate on the writing. The final writing assignment invites the students to use their own inventiveness in projecting the future, at the same time keeping their writing within the limits of plausibility.

LESSON I

PART A

QUESTIONS FOR STUDY

SUBSTANCE

1. What were the means by which the Londoners entertained themselves? --After reading this excerpt, the students should be able to enumerate the various kinds of entertainments enjoyed by Londoners: the Lord Mayor's Show; the glittering appearances of Queen Elizabeth and her retinue; the tilt-yard shows; the public executions; the large funeral processions; the many exhibitions of strange animals and freakish people; the public trials; the cock-fights and the bear-baiting; the theater.

2. What influence did their taste in entertainment have on the kind of theater produced for their enjoyment? ---The whole intent of this selection is to show how the Londoner's taste in entertainment influenced the kind of productions offered at the theater. If students have made the list suggested in the first question, they should have no difficulty in relating the public interest in pageantry, natural wonders, foreign lands, murder trials, etc., to the kind of theater fare discussed in the final paragraph.

(This might be an opportunity for the teacher to point out the appeal of the theater as a source of vicarious experience in an age when the expansion of the known world through exploration provided a tremendous stimulus to the acquisition of knowledge.)

3. Find the specific references the author has used to document her statements. ----The specific references used to support the statements should be fairly easy for the students to discover. The details throughout seem to be drawn from descriptive accounts of the London of that day. The quotation marks, used occasionally, suggest to the reader that the information has been drawn from a contemporary account. References to a hanging at Wapping, the Babington conspiracy, the report of a traveler from Kremzow, the Star Chamber hearings at Westminster, specific dates (the 80's and 1586), and specific titles of plays all support the reader's impression that the author has relied upon specific contemporary sources as the basis for her statements.

4. What kinds of documents were probably consulted in order to build this "mosaic" of London life in the 1580's? ---From examination of the text alone, it is not possible to state definitely the exact nature of the references consulted by the author. The student can only speculate about the matter. Official government records may have been the source of information concerning the Lord Mayor's show, the appearances of Queen Elizabeth, the Babington Conspiracy, and the Star Chamber hearings at Westminster. Since descriptive pamphlets are twice mentioned, it is probable that these were used as a source for many statements. The traveler's account of his stay in London is obviously another source. The titles and the nature of the plays performed may have come from reading copies of old playbills or from a record of government licenses granted for the performance of these plays.

STRUCTURE AND STYLE

1. Suggest a title that you consider appropriate for this passage. ---- Probably Entertainments, London Entertainments, and Amusements in Shakespeare's London will be typical of the titles offered.

2. What does the purpose of the first paragraph seem to be? (Remember that this selection has been taken from a longer work.) Find the ten-word statement pointing to the thought developed in this particular selection. --- Close reading of the first paragraph should reveal to the student that it serves as a bridge between the life a young man (Shakespeare) has been living at Stratford and the life he will now be living in the city of London. Students should have no difficulty in selecting the ten-word statement forecasting the content of the subsequent paragraphs: ". . . nowhere in England were people more intent on enjoying themselves . . . . "

3. How has the author used paragraph indentations to assist the reader in following the thought? ---The author's paragraph indentation neatly coincides with each new kind of entertainment discussed.

Paragraph 2: Entertainments offered by the ruling class (Lord Mayor's Queen Elizabeth's, the knight's)
Paragraph 3: Executions--a public show
Paragraph 4: Funerals
Paragraph 5: Strange creatures
Paragraph 6: The Star Chamber hearings
Paragraph 7: Cock-fights and bear-baiting
Paragraph 8: The theater

4. What two words, appearing in every paragraph, serve as a means of tying the subject matter together? ---It will probably be quite apparent that the recurring words serving to tie the selection together are London and Londoners.

5. Paragraphs 2, 3, 6, and 7 all contain words associated with the theater. List them. How does the choice of these words help to promote the author's purpose? ---A thoughtful reading of this selection should reveal to the student that the author's purpose is to show that the entertainments enjoyed by Londoners of Shakespeare's time had an influence on the kind of plays produced. Finding and listing the theatrical terms should make the student aware of one means used by the author to achieve this purpose.

In paragraph 2 the student will find London shows, Lord Mayor's show, amateur showman, spectacular appearances, determined dressing-up, tilt-yard show.

In paragraph 3 he will find went to their death like actors, final speeches, chief performer, day at the theatre.

In paragraph 6 he will find entertainment, theatrically minded audience, good seat, usher.

In paragraph 7 he will find admission, performers who danced,

audience.

6. Suppose that the author had chosen to use the "young man up from the country" (the he of the first paragraph) as a link between paragraphs. Would this have been acceptable, or is the writing better as it stands? ----A good way for the student to answer this question satisfactorily would be for him to make "a young man up from the country would see" (or would notice, or would observe, or would also note) a part of the opening statement in each paragraph. The resulting monotony should be obvious.

7. What two general statements are made about the London theater in paragraph 8? Where are these sentences placed in the paragraph? Where are the specific details that develop the general statements? How does the sentence structure help you to see the details supporting each statement? --- The first general statement " . . . whatever a Londoner's interests might be, there was sure to be a play in town that would suit him . . . . " serves as a link between the various kinds of entertainment discussed in the preceding paragraphs and the discussion of the theater that follows. The expansion of this statement continues until the middle of the paragraph, carried along by structures that maintain the relationship (... If he read... If he liked ... If he were interested . . . and if he were interested . . .). Midway in the paragraph there is a subtle introduction of the titles of plays and of the suggestion of an audience interested in ideas as well as in spectacles. These details culminate in a summary statement that could lead into a discussion of the sources of the plays or of an expanded statement on the nature of the London theater audience.

8. Why do you think the discussion of plays has been left until last? What effect is created in paragraph 8 by bringing together ideas developed in previous paragraphs? ---The reason for placing the discussion of the theater last should by this time be obvious to the student. He should see that the most important position has been reserved for this discussion because the position makes possible the bringing together of all references to other modes of entertainment with the purpose of showing how they all culminated in the theater.

9. The point of view of a writer toward his subject is often shown by the way he writes about it. As Marchette Chute reports the entertainments enjoyed by the Londoners of Shakespear's time, does she take a definite attitude toward these pleasures? Does approval or disapproval or any other attitu seem to be implied in her choice of words or the way she puts them together? ---This piece of writing seems to be a completely objective report, the statements seemingly free of judgment words and expressing neither approval nor disapproval. In spite of this objectivity of statement, however, the richness of detail and the robust quality of the writing communicate a relish and enthusiasm for the material and a sense of enjoyable participation in the spirit of the times.

10. What qualities in this writing make you believe that this is the way things were in Shakespeare's time? ---The students will probably see that the author's apparent enthusiasm for her subject as well as the great care she has used in gathering the material makes the reader feel that he is, indeed, reading an authentic account of London as it was in the days of Shakespeare.

EXERCISE

The intent of this exercise is to serve as a helpful prliminary to the writing assignment found at the end of this section.

The emphasis here is upon developing an awareness of the ways in which the present age is leaving records for the future historian to use in reconstructing our era. You may elect to require specific titles if the sources are books and periodicals. Able students will be creative enough to think of records other than those encountered in these two sources.

LESSON I

Part B

QUESTIONS FOR STUDY

SUBSTANCE

1. What demands did the Elizabethan stage put upon the actor?--In the first paragraph the students can find the general statement concerning the versatility and training demanded of the actor. The remainder of the selection is an amplification of this statement.

2. Why was it difficult to make stabbings and deaths convincing on the Elizabethan stage? ---The fact that the plays were performed in daylight close to the audience, and that the audience demanded real blood and gore, made it almost necessary for the actors to be masters of sleight-of-hand as well as to have special stage-properties available to assist in the illusion.

3. What were the two basic qualifications of the actor? ---The students may find the basic qualifications of the actor briefly summarized in paragraph two (strong body and good voice).

4. Why do you think the author devotes so much space to the fencing matches, duels, and violent deaths? ---Students may find two reasons for the author's devoting so much time to the duels, fencing matches, and the violent deaths. Some may say that the author's purpose is to include unusual material to interest the modern reader. Others will see that the space devoted to these matters strengthens and gives emphasis to the final statement concerning the importance of the voice (. . . more important than any of the others . . . .).

It might be interesting to have the class consider whether or not a discussion of the importance of the actor's voice could have achieved the same emphasis.

5. What specific references indicate that the author has done considerable research before organizing the statement on the actor? ---There are several specific references pointing to the author's research, although, as she states in the preface to Shakespeare of London, she has not made any attempt to document each statement. Students will probably note some of the following specific references:

". . .a well-known actor by 1592, and Chettle says he was an excellent one . . ."
". . .that of Lord Strange, began its career . . . "
". . .and on one such occasion at the Swan . . ."
'Richard Tarleton, a comic actor of the 80's . . ."
". . .and a juggler once staggered into St. Paul's churchyard . . ."
"In 'The Battle of Alcazar' . . ."
"Then it was up to Edward Alleyn . . ."
"A traveler from abroad who saw . . . 'Julius Caesar' said . . ."
" . . .the schools of London taught intricate steps . . ."

"A visitor to one of these dancing schools . . .watched . . .and noted . . ."
"In one of Alleyn's productions a single actor played . . ."

STRUCTURE AND STYLE

1. What necessary skills of the actor mentioned in paragraph 1 are later developed more fully, each in an entire paragraph? ---The skills of the actor mentioned in paragraph one and fully developed in subsequent paragraphs are fencing, dancing, and acrobatics.

2. The stage production problem discussed at length in paragraph 5 was first introduced as a single statement in paragraph 1. Find the statement. ---The production problem first mentioned in paragraph one and amplified in paragraph five is implied in the statement, "He worked on a raised stage in the glare of the afternoon sun."

3. In paragraphs 1 and 2 find other word groups reiterating the statement that acting was "not an easy profession." ---There are several phrases reiterating the idea that acting was not an easy profession. Students will probably point to the following:

". . .a strenuous period of training . . ."
". . .in plays that made strenuous demands upon his skill . . ."
". . .intelligence and rigorous discipline . . . ."
". . .the hard school of the Elizabethan theatre . . ."

4. How is the general thesis mentioned in question 3 kept alive in subsequent paragraphs? Find specific references. ---After reiterating in paragraphs 1 and 2 the point that acting was not an easy profession, the author keeps the idea alive by a number of subsequent references. Students may find the following:

". . .an actor had to know how to take violent falls . . ." (par. 3)
". . .in staging hand-to-hand combats the actor's training . . . (par. 4)
". . .long, grueling hours of practice . . ." (par. 4)
". . .a high degree of training and of physical coordination . . . . (par. 4
". . .an indication of the risks this sort of work involved . . ." (par. 4)
". . .if amateurs were talented . . .professionals . . .were expected (par. 6)
". . .subordinate or beginning actors were expected to handle . . ." (par. 7)
"The London theatre was no place for physical weaklings . . . " (par. 7)

Students will of course see that the entire selection develops the idea that acting was not an easy profession, but they should also see that these clear-cut statements serve to anchor the many details expanding the thesis.

5. In this selection, the author is concentrating on the subject of the actor's training, but has not forgotten that this is only a part of the larger

subject being developed in Shakespeare of London. Find the statements pointing to this larger subject, and notice how the author manages to keep this subject before the reader while developing the particular subject at hand. --- Several statements in this selection keep reminding the reader that this discussion of the actor is part of a larger subject. The students will probably discover the specific references easily!

". . . and an actor like Shakespeare . . ." (par. 2)
"Since he was a well-known actor by 1592 . . . he must have had. . ." (par. 2)
"A young actor like Shakespeare . . ."(par. 4)
" . . . John Shakespeare must have had a strong, well-made body . . . must have passed on the inheritance . . ." (par. 7)

6. Why do you think the information in paragraph 7 is used at this point? Could it have been used earlier or is it more effective here? Why? ---It will doubtless be evident to most students that the discussion in paragraph 7 concerning the demands made upon the beginning actors is placed in order of climax in relation to all of the basic demands of an actor's preliminary training. The phrase in addition to all this (as if this were not enough) is of course the clue. It might be worthwhile to consider briefly the total effect on the selection if this material on the beginning actor had been placed earlier.

7. Why does the author choose to discuss last the need for a good voice? How has she used the long discussion of acrobatics, fencing, and death scenes to emphasize this requirement? ---Their previous analysis of the selection should make it easy for the students to see that the simple statement "He had to have a good voice" achieves weight and importance when preceded by the elaborate discussions of the other qualifications and the introductory phrase ". . . more important than any of the others . . ."

8. In paragraph 2, and again in paragraph 4, the author uses a verb phrase structure less definite and less authoritative than the other verb phrases used in the same paragraph. In paragraph 7 the same structure is used in a similar situation. Find the verb phrases. Why was the use of this phrase structure necessary? Does the use of this phrase give you more, or less, confidence in the author as a creator of an authentic historical past? ---The verb phrases referred to in this question (and found in paragraph 2 and again in paragraph 4) are used responsibly by the author to indicate that her statements in these instances are based on hypothesis. The phrases are: must have had, must have gone, must have taught.

It might be well at this point to mention again the wealth of material extant concerning the London of Shakespeare's time and the dearth of contemporary sources relating to Shakespeare himself, in spite of the volumes scholars have devoted to him. The fact that Chute takes care to label her hypothetical statements by the choice of the verbs makes it more likely that the reader will accept her many positive (though undocumented) statements as plausible and authentic.

9. Another expression used twice in paragraph 7 accomplishes the same purpose as the verb phrase in question 4. What is the expression? ---The expression easily found in paragraph 7 accomplishing the same purpose as

the must have in an earlier paragraph is of course it is safe to assume.

Note: In trying these questions with students in the classroom, it was discovered that some few had the feeling that must carried with it a sense of definiteness and positive statement, an interpretation quite contrary to the writer's intent. Possibly these students were using the interpretation of must as it exists in the expression it must be done, or you must do it. These students needed help in seeing that the must in this selection indicates only a strong conviction on the part of the author that her statement is true and does not represent the expression of a so-called "absolute truth."

EXERCISE

The exercise has been directed toward Shakespeare's Julius Caesar in the interest of integrating some of the teaching materials and thus saving time. Several problems are involved in the assignment for the student: trying to put himself into the spirit of the times, using in a new fashion information obtained from the selection dealing with the actor, and applying this information to a specific situation.

If challenged, students should be able first of all to justify their choices of characters to play on the basis of time limits, even though they may have other valid reasons for their choices. They will need to project themselves imaginatively into the situation in terms of specific items of apparel and stage-properties. Finally, they will need to see that attention to specific detail will increase the sense of reality each is trying to achieve and will make it more likely that the other class members will accept the writing as plausible.

ASSIGNMENT FOR WRITING

This assignment gives students some experience in writing a historical account without the problem of historical research. The research problem has been purposely avoided because it would complicate the assignment unduly and put the emphasis on historical research rather than on invention and good writing.

PRECEDING PAGES MISSING

LESSON 3

QUESTIONS FOR STUDY

SUBSTANCE

1. At what time of year do the events of this story occur? In what part of the world? ---Students can find many clues revealing that the action of the story occurs in late autumn: "the precious remnants of wood...had to be saved for the real cold"; "V of wild geese fled south"; "leafless alders and willows"; and "the creek was already silent under ice." The place of the action cannot be exactly located. The movement of the wild geese indicates the northern hemisphere; the references to the prairie wolf and the grass and weed stalks of the prairie all point to the plains region of north central United States.

2. What furnishings does Doctor Jenkins have in his cave? How had he obtained them? ---Listing the meager furnishings of Doctor Jenkins' cell--the earth bench, the two old and dirty army blankets, the tin utensils, the books, the portable phonograph, and the records--should present no difficulties for students. They should also recognize the significance of the word army.

3. Why are the men living as they are? Support your answer with clues from the story. ---Students can discover the references to the great war that has left these men existing as they are: "The frozen mud still bore the toothed impress of great tanks"; pits that were "scars of gigantic bombs"; "tangled and multiple barbed wire"; "a shelving ditch with small caves."

4. How old are these men? ---The class may find it interesting to speculate why the author has chosen to have all age groups except the very young represented.

5. What do you learn about the education and background of these men? ---It should be obvious to students that these are cultured men who find the inspiration of Shakespeare, the Bible, Moby Dick, The Divine Comedy and great music essential to their remaining human. Students will probably notice many other clues indicating the needs of these men: the musician's despair that he can no longer listen to the music in his mind; Doctor Jenkins' comments, "I thought that I knew all of Shelley by heart," and "I have saved what I love; the soul of what was good in us here"; and the remark by the man who wanted to write, "You will have a little soul left until you die."

6. Have you any idea why the man who wants to write suggests that "New York" be played?

7. Can you think of a reason why the musician prefers Debussy?

6 and 7. These two questions are offered merely as matters that students may enjoy considering, the text itself providing no answers.

8. How is the musician's appreciation of the music different from that of the others? Can you explain why the musician does not thank Doctor

Jenkins? ---The author makes the point that the musician's appreciation was different from that of other men: "In all the men except the musician, there occurred rapid sequences of tragically heightened recollection. He heard nothing but what was there." It would be difficult to describe what anyone hears as he listens to music, but students can see that a musician might hear the notes and the way they are handled in a way the average listener does not.

9. Why does Doctor Jenkins leave the phonograph open? ---Some students will probably realize that leaving the phonograph open is simply a courteous gesture.

10. Do you think there is a reason why at least one of the men does not offer to play host at their next meeting? ---At this point in the discussion the class can see the reason why these men do not offer to play host to Doctor Jenkins: they have nothing to offer in return for his hospitality, neither records nor books. Students must be aware of this, or they will not be able to understand the conclusion of the story.

11. Why has the author chosen not to tell us in detail of the events that have preceded the incident he is relating? ---In previous years students should have learned that a good writer does not include material that is not important to his story. If at this point the students cannot see that the events preceding the incident the author is relating are not needed because they are unimportant, you might bring the idea up again during the discussion of the author's purpose.

12. Is there any reference to man's way of life as a cause for this present state of affairs? If so, where is it? ---Doctor Jenkins makes one reference to man's way of life as a cause for this present state of affairs: "... what do we know of those who will come after us? We are the doddering remnant of a race of mechanical fools. I have saved what I love; the soul of what was good in us here; perhaps the new ones will make a strong enough beginning not to fall behind when they become clever."

13. In the paragraph next to the last, the doctor is described as "peering and listening." Why is he listening so intently? ---Students should easily discover that the doctor is listening for the "sound of suppressed coughing."

14. In the last paragraph, study all the references to the canvas door. What significance do you attach to these? ---The many references to the canvas door are easy enough to find and should, of course, make the students aware that the doctor wants to be certain no one is outside observing his movements or preparing to enter.

15. What is the significance of the last sentence of the story? ---The last sentence brings the whole episode into focus. At this point the reader should have become fully aware of the implications of this story. He now should understand that the desperate hunger of Doctor Jenkins' three neighbors, the young musician in particular, makes them a dangerous threat to his present way of life, poor though it is. You should perhaps call attention to the word <u>comfortable</u>, meaning <u>providing conditions that make for security</u>.

16. Does the author of this story leave you with the impression that these are the last men on earth? If not, what other possibilities are suggested in the story? ---Doctor Jenkins' remark, quoted earlier, "...perhaps the new ones will make a strong enough beginning not to fall behind when they become clever," indicates that the author does not intend to leave the impression that these are the last men on earth. Some students may point out other indications that life is going on: "the darker shadows of young trees trying again," "the scars of gigantic bombs, their rawness already made a little natural by rain, seed and time."

17. What are the elements in this story that make you accept it? ---Answers to this question will vary. Most students will probably agree that man may be stupid enough to destroy his civilization, and all but the immature students will probably also find the characters and their attitudes believable.

STRUCTURE AND STYLE

1. Which two of the men do we see most clearly? Select the details that enable us to see them. Why didn't the author give the men names? Why didn't he describe them all in detail? What adjective does the author use to describe the man who wanted to write? (He uses the same word to form a manner adverb.) ---Students should be able to see that the author brings to life the two central figures in the story, leaving the two middle-aged men as shadowy outlines, the one who wants to write being characterized as "harsh."

The details that enable us to see Doctor Jenkins are easily found: "He was an old man, his long, matted beard and hair gray to nearly white. The shadows made his brows and cheekbones appear gnarled, his eyes and cheeks deeply sunken. His big hands, rough with frost and swollen with rheumatism, were awkward but gentle at their task." Many references to his painful movements--"rose with slow pain," "groaning at the movement"--testify to the physical misery of his existence.

The young musician is lightly sketched. His continual coughing and the statement, "Writing implied a greater future than he now felt able to consider," suggest a mortal illness. At one time we see "his thin, horny hand pulling at his light beard" and later witness his agony over the music.

Students will probably realize the the name "Doctor Jenkins" gives added importance to the old man, and that it is also convenient for the author to be able to use the name occasionally; that the title, the musician is adequate for the second important figure; and that the other two men, being subordinate, are allowed to remain anonymous.

2. What words in the first paragraph set the mood of the story? What is this mood? What references throughout the story maintain the same mood? (Consider, for instance, the flight of the geese and the howl of the wolf.)--- In the first words of the story, "The red sunset, with narrow, black, cloud strips like threats across it," the author begins to set the mood of the story:

this is a world in which everything and everyone may be a threat. Students will probably see how the author develops this mood almost imperceptibly in such references as these:

"...the mute darkness and greater cold of night...."
"A sensation of torment, of two-sided, unpredictable nature, arose from the stillness of the earth air beneath the violence of the upper air...."
"...dead, matted grass..."
"...dome of the darkling earth...."

Other references throughout the story maintain the mood. "A V of wild geese fled south" sets the scene in autumn, when life begins to die. "The smell and expectation of snow" brings to mind winter and death--a symbolical threat reinforced in the next paragraph: "the terrible cold, in which a man could not live for three hours unwarmed." Actually, the author has not fully developed the mood of the story until the last sentence.

3. What musical terms are used to describe the selection played? What other words has the author used to describe the music? ---Students trained in music will find the musical terms: dissonance, dissonant, resolutions, diminishments, interlude. All students can find the passage describing the music.

4. The author compares Doctor Jenkins to a "prehistoric priest performing a fateful ceremonial rite." When does he make this comparison? Make a list of references that continue this comparison. ---Students will easily locate in paragraph 4 the comparison of Doctor Jenkins to a "prehistoric priest." They should also be able to find many other references continuing this comparison: "ritualistic gaze," "religious attention," "attitude of worship," etc.

5. What do you notice about the paragraphing and punctuation of some of the conversation? Why has the author paragraphed and punctuated in this way? ---The paragraphing and punctuation of the quotations are worth noticing. Students will discover that when the same speaker continues for two paragraphs, the paragraphing indicates a pause or a slight break in thought, and that the author's omission of the quotation mark at the end of the first paragraph of conversation is a signal that the same person is continuing to talk.

6. What is the NP of almost every sentence in the last paragraph? Why has the author used this NP? ---In the last paragraph it should be apparent that the author uses he in order to focus on his central figure and to make clear the chief purpose of the story.

7. Where has the author discussed setting? Why has he chosen to discuss it at this point? Is the season of the year significant? Is the region significant? Would the tropics have served the author's purpose as well? ---Previous discussion should have made the students aware that the author has used setting to create the mood of the story. They should not find it difficult to see that setting the story in the tropics, where survival is much easier, would weaken the structure of the story.

8. There are three parts in this story. What is accomplished in each? ---The three parts of the story are clear: the introduction, developing setting and mood; the incident the author uses to make his point; and the conclusion in which the author makes evident his main purpose.

9. Would "The Phonograph" be as good a title as "The Portable Phonograph"? Why or why not? ---The discussion of the title is perhaps not too important. It does, however, offer an opportunity for the students to see that the word portable epitomizes the life led by these men.

10. Suppose the author had ended with the lines "Come again," he invited, "in a week. We will have the 'New York'." How would the effect of the story have been different? ---At this point it should be obvious to students that the main idea of the story is made clear in the last two paragraphs.

PURPOSE

Students should be aware that the author is saying several things.

Most will probably see that men educated to enjoy the arts require nourishment from this source for the survival of that part of themselves we are pleased to call the spirit. Many will see that to these people the survival of the spirit seems almost as important as the maintenance of life itself. Some will see that man's instinct to survive, combined with the consequent aggression he develops in pursuit of survival, is what has forced these men into the predicament described in the story. A few will understand the significance of the idea the author brings to a culmination in the final sentence: that the instinct to survive is deeper than any other; that man's nature, responsible for the destruction of one civilization, is incapable of change; and that though civilization may again be rebuilt, man in spite of education, in spite of anything he knows, will be led by his instincts to repeat the pattern again.

Before discussing the questions in this section, you may decide to have the students do the suggested writing. Then you can use their papers as the basis of the class discussion.

LESSON 4
Part A

THE READING MACHINE

It was not too long ago that a teacher of science came up to a colleague in English with the statement that machinery had finally solved the problem for the unhappy student of English assigned a poem to write. With that, the speaker handed his colleague a piece of paper inscribed with something that looked and read like a modern poem.

"They fed in a few words, punched a few buttons, and this is what came out," he said. "Not bad, is it? Just as intelligible as a lot of that modern stuff I've tried to read."

On the surface it might seem that the machine had scored again, and in an area human beings have regarded as their own special province. How far can the machine go in invading this province? This essay provides a partial answer.

QUESTIONS FOR STUDY

SUBSTANCE

1. What present-day trends in society may have suggested the subject to the author? ---The present trend toward automation as well as the national concern with the teaching of reading probably suggested the idea of this particular machine to the author.

2. To what group of readers does this seem to be directed? (To what group of readers would the situation and the setting be most familiar?)--- The setting here is an academic one, a setting to which teachers and parents would relate at once.

3. What does Professor Entwhistle's reading machine accomplish? How is his definition of reading different from yours? ---Professor Entwhistle's reading machine photographs pages and finally reproduces the material in its original form. Obviously this will not parallel the student's own definition of reading.

4. The entire essay is developed upon an absurd analogy. What is it? What other false analogies do you find? ---The analogy implied in the entire selection is that a machine can read in the same way a human being does. It might be useful to have the students point out the various parts of the analogy: the photo-electric eye, the mechanical hand turning the pages, and the production of a sound track (probably a reference to the habit of the problem reader who must mutter aloud as he reads). There is even the receptive clean paper for recording the final image, a much clearer page than the surface of the average brain, engraved as it is with a clutter of previously recorded impressions. The students will see at once, of course, the absurdity of the comparison.

They should also readily see the other false analogies: the comparison of the reading process to the work done by business machines, and the comparison of a reader to an airplane pilot operating an airplane.

5. In support of his machine, Professor Entwhistle says that "the student doesn't remember what he reads now." Why isn't this argument sound? What other example of unsound reasoning not previously mentioned can you find? ---It is true that very few students have photographic memories to the extent of remembering everything they read as the professor's reading machine does, but students should readily see that the professor's broad generalization is simply not true. They can also probably point to the specious argument that a machine will eventually be set up to make logical decisions in the field of law.

6. Do you believe that such a machine could be constructed? Why or why not? ---Students will probably have enough mechanical knowledge to agree that a machine could be constructed to perform in the manner described by Professor Entwhistle.

7. Look up the word amphibology. With the meaning of this word as a clue, what do you think would be the status of departments such as Bio-Economics and Business Psychology (Retail)? ---The students will find that the dictionary defines amphibology as ambiguity, especially in the field of language. This should be a sufficient hint that the other departments represente by the professors who join in the conversation are non-existent on any respectable campus.

8. The professors of the department mentioned in the previous question took enough interest in the machine to make comments. What is their reaction? What is the reaction of the professors who made no comments? What is implied by the reaction of the professors who made no comments?--- The significant reaction of the professors making no comments is that they keep on reading, the implication being that anyone who knows anything knows that there is no other way.

STRUCTURE AND STYLE

1. What framework has the author used to tell his story? How is this framework useful in making the idea clear? ---The framework of conversation is used here to allow Professor Entwhistle to explain the details of his invention against reasonable objections.

2. Reread the opening sentence. In addition to getting the main idea before us, what else does the author accomplish? ---The author has used a number of word signals in the first sentence: strident energumen, violent, infect, nausea, hot flashes--all indicating that this is not to be taken seriously.

3. Point to specific ways in which the author maintains the tone he sets in the first sentence. ---The tone set in the first sentence by word choice is not maintained in the same manner throughout the selection. Instead--except for Great Caesar and indigestible silence--the tone is maintained by

the utter absurdity of a conversation marked by reasonable questions and impossible answers phrased in a pseudo-logical manner. Professor Entwhistle's energetic championhip of this whole preposterous idea maintains the tone first introduced by the choice of words in the opening sentence.

4. Can you find other places where the author might have ended his writing? Where are they? What is gained by including the additional material? ---Possibly the author might have considered ending the article with the word "Well, yes, if you wanted to, you could read it." said Professor Entwhistle, or even with the words a capable filing clerk. Adding the conversation about the pitching machine and the batting machine reinforces the absurdity of the reading machine by offering a comparative situation in the world of sports. (The students will probably notice that here the analogy is sound.)

PURPOSE

Students may see several points the author is making here and of course they will state them in a number of different ways. The following sentences are illustrative of possible responses to the question on the author's purpose and message:

1. Machines can't do everything. Human beings are necessary.
2. This article is a satire on thehairbrained ideas of professors in general.
3. Reading is still a strictly human occupation.
4. Machines could very well take all of the fun out of life, especially in sports.

Part B

SHUNPIKING ON THE MOON

QUESTIONS FOR STUDY

SUBSTANCE

1. What, according to the author, are the requirements of the average tourist? ---Most students probably can answer this question from their own experience. A tourist needs food, lodging, and transportation.

2. Find two statements expressing the two ideas around which the author has organized his material. ---The quotation from Dr. von Braun and the following statement both express the two ideas around which the author has organized his material: "All that concerns him now are the same two questions that have faced every tripper since Marco Polo: 'Where next?' and 'Are there any good motels?'"

3. What is a "shunpiker"? ---A shunpiker is one who shuns the pike, or in this case freeway, in favor of less-traveled roads.

4. What details of the places visited has the author given you? What is the effect of handling details in this way? ---The class will probably see that the author is using the clichés of travel literature to describe the places visited. They may not realize yet that he has chosen not to use, or rather not to invent, exact detail here because in his opinion the average tourist doesn't really see anything. If students assume that this is poor writing, you might suggest that perhaps they will discover later that the lack of detail serves the author's purpose.

5. In what way is the inclusion of the quotation from Dr. von Braun appropriate and useful? ---Having already noted that the von Braun quotation provides the ideas around which the author has organized his material, students now should realize that such an illustrious authority lends an aura of plausibility to all the developments the author is suggesting.

6. What allusions to events and general scientific knowledge does the author make? What effect does the inclusion of these references have on you as a reader? ---Their previous study of science will probably have made the students familiar with at least some of the following places on the moon: Plato, Copernicus, Kepler, Aristarchus, and the Sea of Rains. These references along with the one to the Old Rocket Graveyard help the reader accept the events the author is recounting as possibilities for the future.

STRUCTURE AND STYLE

1. Has the author expanded the two main ideas separately or together? Does this method seem to be suitable here? Why? ---Expanding the two ideas together allows the author to develop his material in chronological order.

2. What synonym for traveler is used in paragraph 1? How many other synonyms for this word can you find in the article? List each and the number of the paragraph in which it is used. Study your list. Can you see what is accomplished by the use of these words? ---Listing the synonyms for traveler permits the students to observe again a structure already familiar to them from their study of Marchette Chute. They should easily see how these words keep the focus on the tourist and tie the material together.

3. The last sentence in the first paragraph is "Since the feeling seldom lasts longer than twenty minutes, the tourist will be pleasantly surprised to find that any number of car-rental agencies offer him a quick way out of Copernicus." The first sentence in the paragraph is "For example, a clean late-model you-drive-it sedan might have awaited him at the spaceport had the traveler cared to signal ahead by Telstar." How has the author made the connection between the two paragraphs? Study the concluding sentence in each paragraph and the first sentence in the next. If the author has used this same device to tie the paragraphs together, write down the words or phrases he has used to accomplish this. If he has not used this device, how has he made the connection between the paragraphs? ---The phrase "clean late-model you-drive-it sedan" in paragraph 2 is linked to "car-rental agencies" in paragraph 1. The same kind of linkage is used several times:

driver's seat (paragraph 2)
same two questions (paragraph 3)
Copernicus (paragraph 5)
Kepler Chamber of Commerce (paragraph 6)
Aristarchus is reached (paragraph 8)
once seated (paragraph 3)
first question (paragraph 4)
leaving Copernicus (paragraph 6)
speeding through Kepler (paragraph 7)
Aristarchus (paragraph 9)

In paragraph 5, the first words, "As to motel accommodations," refer to the second question at the end of paragraph 3: "Are there any good motels?"

In paragraph 8, "Once outside Kepler" carries the reader on from the preceding paragraph's discussion of Kepler.

The first words in paragraphs 11 and 12 make clear that the author is winding up the tour and the article.

PURPOSE

The discussion of the questions in the section on purpose should enable the students to see that the author is making a satirical comment on the average tourist whom he sees as a rather dull fellow, chiefly concerned about his creature comforts and about covering the ground. He sees nothing. Rather he collects names to reel off later to the folks back home, satisfied if he can crown a staggering recital of places and events with some knowing references to gourmet dining spots.

The first paragraph is worth study. The reader notices at once that the author is using the journalese favored by many writers of travel-promotion

literature ("fun capital" and "sun-drenched southern shore"). Only the careful reader will see that the author is making clear his attitude toward the average tourist. The traveler who has fallen so completely under the "exotic spell" of Copernicus "that he never wants to leave again" is twenty minutes later ready to rent a car and be off on a merry-go-round tour. This tour the writer now lays out for him, almost as it may some day be laid out in a travel brochure. Although using the general vernacular of travel promotion, the author allows himself one jab at the empty-headed tourist ("nothing is so apt to spoil vacation fun as the endless tap-tap-tap of a relatively weightless skull against the car's hardtop roof"), and in the end he appropriately consigns him to a tub of dust. By this time, however, the reader is aware that no tub of dust will deter the ubiquitous tourist.

ASSIGNMENT FOR WRITING

The models just studied should have suggested to students a number of ideas to assist them in beginning this last writing assignment of the year. At this point they should also have a back-log of good writing principles to apply. Although the particular emphasis is on ways of maintaining plausibility, the principles developed throughout the year should be reapplied in trying to achieve this end.